

# JOHANSSON PROJECTS

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## JENNIFER and KEVIN McCOY

### EDUCATION

Kevin McCoy (born 1967)

1994 Rensselaer Polytechnic Institute, Troy, NY; Master of Fine Arts in Electronic Arts.

1990 University of Paris III, Paris, France; Dept. of Cinema and Audio-Visual Studies.

1989 Whitman College, Walla Walla, WA; Bachelor of Arts in Philosophy.

Jennifer McCoy (born 1968)

1994 Rensselaer Polytechnic Institute, Troy NY; Master of Fine Arts in Electronic Arts.

1990 Cornell University: Ithaca, NY; Bachelor of Arts in Theater Arts, concentration in Film Studies.

1990 University of Paris III: Paris, France; Critical Studies Film Program with CIEE.

### SOLO EXHIBITIONS

- 2009 "Show Me," Johansson Projects, Oakland, CA
- 2008 "I'll Replace You," Postmasters Gallery, New York  
"Constant World," curated by David Familian, Beall Center for Art + Technology, University of California, Irvine, CA  
"The Allure of the Litteral", University Art Museum, SUNY Albany, NY
- 2007 "Tiny, Funny, Big and Sad," British Film Institute Galleries Southbank, London
- 2006 Galerie Guy Bartschi, Geneva  
"Special Things/Scary Things," Fringe exhibitions, Los Angeles  
"Stop Motion," Edith Russ Haus for Media Art, Oldenburg, Germany (catalog)  
"Directed Dreaming," Postmasters Gallery, New York
- 2005 "How We Met", Galeria Mille Eventi, Milan  
"Soft Rains," The Joseloff Gallery, University of Connecticut, Hartford, Connecticut
- 2004 "Soft Rains," Postmasters Gallery, New York  
"Learning to Watch," Sala Rekalde, Bilbao (catalog)
- 2003 Galerie Guy Bartschi, Geneva, Switzerland  
"Soft Rains," FACT Liverpool, UK (catalog)  
"Stardust," San Jose State University Art Gallery San Jose, CA
- 2002 "We Like To Watch," Van Laere Contemporary Art Gallery, Antwerp, Belgium  
"Love and Terror", Solo Exhibition, Butler Art Institute, Youngstown, Ohio  
"We like To Watch," Postmasters Gallery, New York, NY.

### SELECTED GROUP EXHIBITIONS AND SCREENINGS

- 2008 "Releve" Curated by Jessica Murray, Andrew Edlin Gallery, New York, NY  
"Holy Fire art of the digital age," iMAL Center for Digital Cultures and Technology  
Brussels, Belgium  
"Stutter and Twitch," Justina M. Barnicke Gallery, Hart House, University of Toronto, Ontario  
"The New Normal:," Curated by Michael Connor, iCI, Artists Space, New York (traveling to  
Huarte Centro de Arte Contemporaneo, Spain, then to Decker Gallery at the Maryland

# JOHANSSON PROJECTS

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- Institute College of Art, then to Canzani Center Gallery, Columbus College of Art & Design, the to Pomona College Museum of Art, California) (catalog)
- 2007 "Automatic Update," curated from the collection by Barbara London, Museum of Modern Art, New York  
"Experimenta Playground" International Biennial of Media Arts, Melbourne, Australia  
"Our Second Date: Jennifer and Kevin McCoy," Nevada Museum of Art; Reno, Nevada  
"JiffyPop" ROCA, Rockland Center for the Arts, West Nyack, New York  
"Art responsive to instructions, input, or its environment," Exhibition curated by Christiane Paul & Jemima Rellie, Laboral Centro de Arte y Creacion Industrial; Spain
- 2006 "Collective One", Galerie Guy Bartschi, Geneva  
"New York, Interrupted," curated by Dan Cameron, pkm Gallery, Beijing  
"Complicit! Contemporary American Art and Mass Culture," University of Virginia Art Museum, Charlottesville, VA
- 2005 "Dreaming of A More Better Future," curated by Saul Ostrow, Cleveland Institute of Art, Rehberger Galleries, Cleveland, OH  
"Night Sites," Kunstverein Hannover, Hannover, Germany  
"Blur of the Otherworldly, Contemporary Art, Technology and the Paranormal," Center for Art and Visual Culture, University of Maryland Baltimore, MD  
"A Kiss Isn't Just a Kiss", curated by Barry Rosenberg, Contemporary Art Galleries University of Connecticut, Storrs, CT  
"Identita & Nomadismo," Palazzo delle Pappesse, Centro di Arte Contemporanea, Siena, Italy  
"360 – Art in the Round," Wood Street Galleries, Pittsburgh, PA  
"Land-e-escape," Postmasters Gallery, New York
- 2004 "Cut, Film as Found Object in Contemporary Video," curated by Stefano Basilico, Museum of Contemporary Art, Miami, FL, traveling to Milwaukee Art Museum (2005)  
"Terminal Five," curated by Rachel Ward, JFK Airport, New York  
"Database Imaginary" Banff Centre, Banff, Canada  
"Zones of Confluences," curated by Benjamin Weil, Vilette Numerique, Paris  
"Slouching Towards Bethlehem," The Project, New York  
"Frame, Analysis of Movement," Center of Photography at Woodstock, Woodstock, NY  
"Special Exhibition" related to "August Sander, People of the 20th Century" (works from the permanent collection), Metropolitan Museum of Art, New York, NY  
"Pop\_Remix" S.F. Cameraworks, San Francisco, CA  
"Our Grotesque," curated by Rob Storr, Fifth International Biennial, SITE Santa Fe, Santa Fe, New Mexico  
"Open House: Working in Brooklyn," The Brooklyn Museum, New York  
"Game Show," James Cohan Gallery, New York
- 2003 "Tag Team," White Box, New York, Break Festival, Ljubljana, Slovenia
- 2002 "American Dream," Ronald Feldman Gallery, New York  
"Animations," Kunstwerke, Berlin Rotterdam Film Festival, main venue, Rotterdam, The Netherlands  
"Future Cinema," ZKM (Zenter fur Neue Media) Karlsruhe, Germany, traveling 2003-2004 to Kiasma Museum of Art, Helsinki, Finland ICC Media Centet, Tokyo,  
"Watery, Domestic," curated by Hamza Walker, Renaissance Society, Chicago  
"Omega Manual," Smack Mellon Studios, Brooklyn, New York  
"Where Do We Go From Here," curated by Kathy Rae Huffman," Cornerhouse Arts Centre, Manchester, UK  
"New Acquisitions," Department of Photographs, The Metropolitan Museum of Art, New York, NY

# johansson projects

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- "Flay, Splay, Play," Espace Paul Ricard, Paris  
"The Armory Show," New York, NY.
- 2001 "Video Viewpoints," The Museum of Modern Art, New York, NY, screening  
"Animations," PS1 Center for Contemporary Art, New York, NY installation  
"Video Jam", Palm Beach Institute of Contemporary Art, Lake Worth, FL, installation  
"The Brewster Project", Brewster, NY. performance/radio project  
"Mapping the Web Informe", New Langton Arts, San Francisco, CA. web project  
"Trompe l'Oeil", Media Z Lounge, The New Museum, New York, NY. web project  
"WRO Media Art Biennial", Wroclaw, Poland. web project  
"Outsource", Flipside, Brooklyn, NY. interactive video installation  
"The Armory Show", New York, NY. interactive video installation  
"The BabySitter Tapes", Walden Gallery, New York, NY. performance  
"Technically Engaged", A.I.R. Gallery, New York, NY. interactive video installation
- 2000 "Pink Light", Postmasters Gallery, New York, NY. electronic sculpture  
"Verbal 3", The Kitchen, New York, NY. performance  
"Dissection - New Electronic Interaction", Macau Museum of Art, Macau. CDROM  
"B-2000", Centre Bruxelles, Brussels, Belgium, cd-rom  
"Through the Looking Glass", Beachwood Center for the Arts, Cleveland, OH,  
"The Skin Game", Smack Mellon, Brooklyn, NY interactive digital installation  
"Subject to Sound", The Rotunda Gallery, Brooklyn, NY. electronic sculpture  
"South by Southwest Interactive Festival", Austin, TX. web project  
"Tenacity", The Swiss Institute, New York, NY, web project/sound installation  
"Greater New York," P.S.1., New York, NY, electronic sculpture/web project  
"Airworld Tonight," Postmasters Gallery, New York, NY. performance/tv broadcast  
"Arts Entertainment Network", The Walker Arts Center, Minneapolis, MN, web project
- 1999 "Viper International Media Festival", Lucerne, Switzerland. interactive installation  
"Virginia International Film Festival", Charlottesville, VA. media performance  
"Kino Vision", Gallery Fleur, Kyoto, Japan. cd-rom  
"Airworld", Walker Art Center, Minneapolis, MN. web project  
"The 1999 Robert Flaherty Film Seminar", Durham, NC.  
"WRO 99 7th International Media Art Biennale", Wroclaw, Poland. videoscreening  
"Toys and Noise", OK Center for Contemporary Art, Linz, Austria. interactive installation  
"Contact Zones", Centro de la Imagen, Mexico City, Mexico. cd-rom  
"Contact Zones", Johnson Museum of Art, Cornell University, Ithaca, NY. cd-rom  
"Fin de Siècle", Mire, Nantes, France. video installation
- 1998 "ISEA98", F.A.C.T., Manchester, England. interactive video installation  
"Trance Dance", Pacific Film Archives, Berkeley, CA. video screening  
"Tomorrow's Homes Today", Museum of Science and Industry, Manchester, England.  
interactive video installation  
"Touchware", SIGGRAPH '98, Orlando, FL. Interactive video installation.  
"Video Room Video Festival", Brooklyn, New York. video screening  
"European Media Art Festival", Osnabrück, Germany. video screening  
"Impakt Festival for Audiovisual Arts", Utrecht, Holland. video installation  
"Arts Edge", Art Gallery of Western Australia, Perth, Australia. web project  
"Viper International Media Festival", Lucerne, Switzerland. cd-rom  
"A Common Thread: Digital Media and the Creative Process", Fine Arts Gallery, Wake  
Forest University, Winston-Salem, NC. interactive video installation.
- 1997 "Maintenance /Web", The Thing, NY, NY. Solo exhibition: web project  
"Small Appliances", The Light Factory, Charlotte, NC. Solo exhibition: video installation  
"Digital Studies", Alt-X web magazine. web project  
"Excavations", Bay Area Video Center, San Francisco, CA. video screening

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"Blast 5 Drama", Sandra Gering Gallery, New York, NY. web project

- 1996 "Cluster Images," Werkleitz Gesellschaft, Tornitz, Germany. video screening  
"11th Fringe Film and Video Festival," Edinburgh, Scotland. video screening  
"The Next 5 Minutes, Tactical Media" V-2, Rotterdam, The Netherlands. Performance

## AWARDS

- 2001 New Media Art Fellowship, Colbert Foundation, New York, NY  
2001 Finishing Funds Grant, Experimental Television Center, Owego, NY  
2000 Net Art Commission/Residency, The Alternative Museum, New York, NY  
1999 New York Foundation for the Arts Computer Arts Grant recipient, New York, NY  
1999 "World Views" Thundergulch Artist in Residence, New York, NY  
1999 "Emerging Artist/Emergent Media" Grant recipient presented by the Jerome Foundation through the Walker Art Center, Minneapolis, MN.  
1999 HarvestWorks Artist in Residence, New York, NY.

## JENNIFER AND KEVIN MCCOY- SELECTED COLLABORATIVE WORKS 1993-2001

201: a space algorithm -- 2001; interactive video/web project

Every Shot, Every Episode-2001; interactive video installation

The Babysitter Tapes - 2001; media performance

Pink Light- 2000; interactive electronic sculpture, light, and sound

Radio Wonderland- 2000; electronic sculpture, microwatt radio installation

Radio Frankenstein - 2000; electronic sculpture, microwatt radio/internet project  
<http://www.radiofrankenstein.net>

Airworld Probe- 1999; videotape, color,sound, 3:50.

Airworld Transit Lounge (sense of space)- 1999; interactive installation

Airworld - 1999; web project/mixed media project.

Sense of Space- 1999, interactive digital video installation

Replay - 1998; interactive digital video installation

Small Appliances - 1997; interactive video installation and CD-ROM

Transmission - 1997; videotape, color, sound, 7:00

Maintenance/Web - 1997; web project.

Donor- 1995; videotape, color, sound, 5:00.

Snow Burns My Heart - 1993; videotape, color, sound, 5:25

# JOHANSSON PROJECTS

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## CATALOGS

- 2008 "The New Normal," iCI, New York and Artists Space, New York, 2008  
"Holy Fire art of the digital age," iMAL Center for Digital Cultures and Technology, Brussels, Belgium
- 2007 "Experimenta Playground" International Biennial of Media Arts, Melbourne, Australia
- 2006 Sabine Himmelsbach ed. Stop Motion, catalog published by Edith Russ Haus fur Neue Medien, Oldenburg, Germany, June 2006  
Blur of the Otherworldly: Contemporary Art, Technology and the Paranormal, Durant and Marsching, Issues in Cultural Theory 9, Center for Art and Visual Culture, University of Maryland Baltimore County, 2006  
Reena Jana, Mark Tribe, New Media Art, Taschen, Koln 2006
- 2005 360: art in the round, Wood Street Galleries, Pittsburg, PA, September/October 2005  
Jennifer + Kevin McCoy Robot\_Films, Foundation for Art & Creative Technology, UK  
Terminal 5, essay by Brian Sholls, Lucas and Sternberg, New York 2004, pp. 130-133  
Night Sites, Stephan Berg and Martin Engler, Germany, 2005, pp. 45 – 61
- 2004 Kocache, Moukhtar, ed. Site Matters, New York, NY: The Lower Manhattan Cultural Council, D.A.P./Distributed Art Publishers, 2004, pp.134-135.  
Anderson, Cecilia, ed. Learning to Watch: Jennifer and Kevin McCoy, Bilbao, Spain: Sala Rekalde Erakustaretoa, 2004.  
Kotik, Charlotta and Tumelo Mosaka, Open House, Working in Brooklyn, Brooklyn, NY: The Brooklyn Museum, 2004, p.136.  
Berg, Eddie and Hillary Thorn, ed. Jennifer and Kevin McCoy, Liverpool, UK: Fact, 2003.  
Jacobson, Katherine, ed. Cut, Film as Found Object in Contemporary Video. New York, NY: Miami MOCA, D.A.P./Distributed Art Publishers, 2004.  
King, Sarah S., ed. Disparities and Deformations, Our Grotesque, New York, NY: Site Santa Fe, D.A.P./Distributed Art Publishers, 2004.
- 2003 Shaw, Jeffrey and Peter Weibel, ed. Future Cinema, The Cinematic Imaginary After Film, Cambridge, MA: MIT Press, 2003, pp. 252-253.
- 2002 Harris, Larissa. "Krazy Kat", Animations, Brooklyn, NY: PS1/MOMA, 2002.

## RECENT SELECTED BIBLIOGRAPHY

- 2008 Marisa Olson, "The Real McCoys," Rhizome.org, November 18, 2008  
Karen Rosenberg, "The New Normal," New York Times, June 13, 2008

# johansson projects

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- Jane Harris, "Jennifer & Kevin McCoy in conversation with Jane Harris" University Art Museum, SUNY Albany brochure published alongside the solo exhibition, January 2008
- 2007 Benjamin Genocchio, Art Review, The New York Times, August 17, 2007  
Tim Abrahams, Blueprint, May 1, 2007 pp. 34  
Time Out London, Art Pick Review, April 4 – 10, 2007, No. 1911
- 2006 Blake Gopnik, "Artists Who Dissect Starsky & Hutch," The Washington Post, October 8, 2006  
Emily Hall, "Reviews: Jennifer and Kevin McCoy, Postmasters," ArtForum, Summer 2006  
William Powhida, "Directed Dreaming," Brooklyn Rail, April 2006  
Robert Ayers, "The AI Interview: Jennifer and Kevin McCoy" ArtInfo.com, March 16, 2006  
Jerry Saltz, "Whole genres embedded in these squirrely sculptures," Village Voice, March 29 – April 4, 2006
- 2005 Stephanie Cash, "Soft Rains by Jennifer and Kevin McCoy," Art in America, March 2005  
Nancy Princenthal, "Willing Spirits: Art of the Paranormal, Art in America, February 2006, pp. 105  
Violet Glaze, "Perfectly Paranormal," Baltimore's City Paper weekly, Vol 29, No. 48, November 7, 2005  
Carly Berwick, "Triptych – who Bought What and Why," New York Magazine, January 3, 2005  
Jennifer and Kevin McCoy - Rave Awards Profile, Wired Magazine , March 2005
- 2004 Stefano Basilico, "Cut, Film as Found Object in Contemporary Video", catalog essay, Milwaukee Art Museum December 2004  
Nikita Storm, "Santa Fe – Our Grotesque" Art Papers, November/December 2004  
Michael Kimmelman, "The Convention of Beastly Beauty," The New York Times, August 6, 2005  
Blake Gopnik, "How Grotesque! How Grand,!" The Washington Post July 25, 2004  
Rob Storr, "Disparities and Deformations: Our Grotesque," Site Santa Fe, Santa Fe NM, June 2004, catalog  
Ken Johnson, "Jennifer and Kevin McCoy," art review, The New York Times, June 4, 2004  
David Fraenkel, "Jennifer and Kevin McCoy: Transposing Time and Space," catalog essay, in "Learning to Watch" Sala Rekalde, Bilbao, Spain, April 2004  
Emily Lambert, "Binary Art," Forbes Magazine, January 12, 2004
- 2003 Alfred Hickling, Jennifer and Kevin McCoy at FACT, The Guardian, London, September 19, 2003  
Linda Yablonsky, "To Replace Paint, Artists Try Pixel Power," The New York Times, August 17, 2003  
Jim Supanick, "Dreamt at Scale," (catalog essay) in "Jennifer and Kevin McCoy, Robot Films" published by FACT, Liverpool, September 2003
- 2002 Barbara Pollack, "Jennifer and Kevin McCoy" review Art in America, December 2002  
Carly Berwick, Net Gains," Artnews, December 2002  
Jim Supanick, "Pounding Pulling Slapping Whacking: Jennifer and Kevin McCoy 'Every Anvil'," NY Arts Magazine, June 2002  
Roberta Smith, "Jennifer and Kevin McCoy," Art in Review, The New York, Times, April 19, 2002)  
Martha Schwendener, "Jennifer and Kevin McCoy" Critics Pick, Artforum.com, posted April 15, 2002
- 2001 David Frankel, "Openings: Jennifer and Kevin McCoy," Artforum (November, 2001): pp.136-137.  
Anthony Huberman, "Ether Talk, " The Wire, (October, 2001): p82.  
Stefan Caldana, "201 - a space algorithm," el ciberPais, (July 5, 2001):  
<http://www.ciberpais.elpais.es/d/20010705/ocio/portada.htm>  
Carl Skelton, "aen.walkerart.org," dART International, (Winter 2001): pp.28-31.  
Holland Cotter, "Events Listings," The New York Times. (January 25, 2001).
- 2000 Jeff Howe, "net.aesthetics," The Village Voice, (September 6 - 12, 2000): p. 85

# johansson projects

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- James Oliver Cury, "Motion Pixels," Spin, vol. 16, no. 7 (July 2000): p.127  
Claire Barliant, "The Challenge of Exhibiting a Supernatural Instrument," Feed, (May 31, 2000):  
<http://www.feedmag.com/essay/es343lofi.html>  
Martin Spinelli, "Viva Frankenstein," (New York: PS1, 2000):  
<http://www.ps1.org/cut/java/essays/spinelli.html>  
Nicholas Noyes, "Frankenstein," (New York: PS1, 2000):  
<http://www.ps1.org/cut/java/essays/noyes.html>  
Laura Marks, "Making a Scene With Live Video," The Independent Film & Video Monthly, vol. 23,  
no. 6 (July 2000): p.34-37  
Lisa Curtis, "Subject to Scrutiny," Brooklyn Papers, (May 22, 2000): p.9  
Catherine Hong, "United Artists," Harper's Bazar, (May 2000): p.132 photo  
Glen Helfand, "WebArtopia, The Art Entertainment Network has it all," San Francisco Gate  
Online,(April 26, 2000): <http://www.sfgate.com/cgi-bin/article.cgi?file=/technology/archive/2000/04/26/webartopia.dtl>  
Rachael Stark, "Music in Wonderland," Brooklyn Daily Eagle,  
(April 20, 2000): J13  
Howard Halle, "State of the Art," Time Out New York," no. 234, (March 16, 2000): p.80  
Robert Cozzolino, "Airworld," Isthmus, (January 14, 2000): p. 22
- 1999 Laura Marks, "Low Tech is How Electrons Remember," Nach dem Film, no. 1 (December 1999):  
<http://www.nachdemfilm.de/no1/mar01eng.html>  
G.H. Hovagimyan, "Jennifer and Kevin McCoy"  
Collider (New York: The Thing, August 19, 1999)  
The publication is a video interview published online at <http://bbs.thing.net>  
Josephine Bosma, "Airworld: An Interview with Jennifer and Kevin McCoy" (Minneapolis: The  
Walker Art Center, 1999) Published online  
<http://www.walkerart.org/gallery9/mccoy/bosma.html>  
Republished in Hacktivism: network\_art\_activism, The Electronic Disturbance Theatre, ed. (New  
York: Autonomedia, 2000)  
Felix Stalder "Internet Retrograde: The Rise of the Net Infomercial", (Minneapolis: The Walker Art  
Center, 1999) Published online at  
<http://www.walkerart.org/gallery9/mccoy/stalder.html>  
Steve Deitz, "Art.commerce," (Minneapolis: The Walker Art Center, 1999) Published online at  
[http://www.walkerart.org/gallery9/webwalker/ww\\_june.html#3](http://www.walkerart.org/gallery9/webwalker/ww_june.html#3)

# JOHANSSON PROJECTS

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## Jennifer + Kevin McCoy

### Bio

Husband-and-wife artists Jennifer and Kevin McCoy explore the underbelly of pop media through crafting undersized worlds and capturing their every angle on miniature, twisting cameras. These micro-models are simultaneously projected as immense floating films, obscuring reality through hyperbolic representation.

Much of the McCoy's works are alive, which is to say, they are never quite silent or still. Constantly spitting and stuttering, the installations can only be fully viewed through their repetition, filming and reception. Rather than recording a prior event, the camera, screen, and viewer's eye are integral ingredients in the conjuring of an image event. The seeing of the sculpture is folded into to the sculpture itself, the camera acting as an extension of the eye and vice versa, mechanical and human gazes melting into one. Toys and technology mingle in the badlands between reality and fantasy, autobiography and fiction.

On their second date, Jennifer and Kevin McCoy attended a screening of Jean Luc Godard's apocalypto-wasteland "film found on a scrap heap" *Week-end*, which in its final moments declared itself the "End of cinema/ End of world." A few years down the road miniature plastic McCoy replicas watch the film's traffic sequence, known for its never-ending chaos sprouting without origin, on infinite loop. Viewers see the couple's seeing of the film. This anatomized dissection of the cinematic experience warps film's dramatic demise into a posthumous proliferation of opportunities, taking Godard's message to heart in a technologically governed universe. The McCoy's artistic safari through modern media, though partly autobiographical, elicits far more complexities than solely self expression. Their exhibition "Show Me" at Johansson Projects employs the screen not as a frame for an illusory image but as a canvas through painting on the screen in "In Mind" and "Show Me How". Serpentine cameras reveal the pithy epithets embedded in a single word, echoes of materiality revealing more than what meets the eye, but what meets the lens. In a video compilation entitled "Artist Talks," the death of the artist is the birth of the actor. Actors with no artistic background embody contemporary artists and speak about their works, tinkering with assumptions of authorship, intention, and the rules of discourse. The true wonder of the McCoy's work is its ability to float with light and plucky gusto, despite the cumbrous concepts it addresses. The McCoy pieces align theoretical meandering with aesthetic dazzle, bearing the scrumptious wow of a grown-up's toy chest.

The McCoy's work has been widely exhibited in the US and internationally, recent exhibitions include the Museum of Modern Art in New York, the British Film Institute in London, The Beall Center in Irvine, CA, pkm Gallery in Beijing, the San Jose Museum of Modern Art, the Nevada Museum of Art, and Artists Space in New York. Their art is held in numerous museum collections including the Metropolitan Museum of Art, MoMA-NY, The Milwaukee Art Museum, and MUDAM the Museum of Modern Art in Luxembourg. Articles about their work have appeared in Art in America, Artforum, The New York Times, The Wire, Art International, Wired Magazine, and The Independent.